



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

the composure of that labor unrest of which we hear so much. Give a man work he likes doing and a fair wage, and he asks nothing better. Force him to become a mere nerve of a machine, and he will sooner or later revolt."

ANY news concerning the welfare of works of art in the war-swept regions is of interest. The following account is also taken from *The Museums Journal*:

"The following statement has been transmitted through the wireless station of the German Government: Extensive and very valuable works of art from the regions of Cambrai, Douai, and Valenciennes, partly from museums and partly from private owners, have been received. In order, as far as possible, to remove them from the possibility of destruction by bombardment, the German Army Command, under expert supervision of well-known art connoisseurs, has had them packed, after a precise inventory of them had been prepared. In the meantime they have been sent away to a place of safety whence, after the war, they are to be returned undamaged to their owners. While the art treasures from Cambrai have been taken straight away

to the hinterland, the most valuable works of art from the museums of Douai and Lille were taken a year and a half ago to Valenciennes, where they were handed over to the French director of the museum for safe custody after a richly illustrated catalogue had been prepared by him. The director of the museum of Douai offered a passive resistance. The demand that he should place in the basement the good pieces which he was not desirous of sending to Valenciennes he only partly executed. The valuable picture, a portrait of Louis XIV on horseback by Van der Meulen, he refused to give up. In spite of this, the picture was saved after the director had left Douai at the beginning of September. When questioned as to the keys for the smaller sections of the museum he said, in the presence of a witness: 'The keys are hidden; you will not find them. If you do not find them, break the windows'; but he handed over the keys before his departure. As regards the valuable library, the director had closed it, and the keys were hidden. The important marble reliefs of the Church of St. Pierre in Douai have been sandbagged by the Germans in order to protect them from destruction."

APRIL EXHIBITIONS

FIVE exhibitions are to occupy the period April 4—May 1: paintings by Gari Melchers, Robert Henri, Boris Anisfeld, a group of Canadian painters; American etchings and block prints, under the management of the Chicago Society of Etchers.

Gari Melchers and Robert Henri

were last represented in the American exhibition held here early in the winter. The former is known as one of the sturdiest and most vigorous painters of the contemporary realistic school. For a long time he was scarcely known to be American; for after his early study at the Düsseldorf Academy under Von



PORTRAIT OF ABRAHAM HOOGHKIRK
 BY WILLIAM DUNLAP
 LENT BY ARTHUR MEEKER

Gebhardt, then in Paris with Lefebvre and Boulanger and later at the Ecole des Beaux-Arts, he remained abroad for several years. Much of this time was spent in Holland, in the seclusion of his studio at Egmond, where he painted those sympathetic but unsentimental, intimate pictures of Dutch life on which his early reputation was based. Thanks to his academic training and his reverence for the old masters, his work is distinguished by good drawing and construction and a sure touch. He follows no set system in painting; he paints diverse subjects with diverse techniques, believing that the style should suit the subject. From genre and religious subjects, with which he was first absorbed, he went into the field of portraiture after he re-

turned to America, and in this field as in the others he continues the tradition of the objective painter. Since 1889, when he shared with Sargent first honors in the American section of the International Exposition in Paris, success has attended him. He has received numerous important honors abroad, not least among them membership in the French Legion of Honor. Likewise, his canvases hang in many of the foremost European collections, as well as in the largest museums in the United States. In the Art Institute he is represented by the portrait of Charles L. Hutchinson in Gallery 32.

Robert Henri also is a prominent figure in American art. After early study at the Pennsylvania Academy of the Fine Arts, he attended the Julian Academy and the Ecole des Beaux-Arts in Paris and studied independently in Spain and Italy. He is an intellectual in art—a keen analyst and a serious student. A versatile painter, with a vivid color sense, he is without trickery, simple and direct, especially interested in painting figures in *plein air*, absorbed in the delineation of character. He has been awarded many medals and prizes at American exhibitions and is represented in galleries abroad and in practically all the large American museums. His "Young woman in black," awarded a silver medal at the Universal Exposition at St. Louis in 1904, is in the Friends of American Art collection here.

That a traveling exhibition of Canadian paintings can have been started on

its journey and the new galleries of the Art Museum of Toronto have been opened at the very time Canada was suffering almost the worst reverses of the war is irrefutable testimony of men's belief in the beautiful. Even in peace time, art production in Canada has been almost sporadic (the comparatively few artists being widely scattered), and it is only thirty-eight years since official recognition of the first Canadian art society was made by the founding of the Royal Canadian Academy and the National Gallery. In spite of the disorganization caused by war, the older artists have held their annual exhibitions. Most of the paintings to be shown here are lent by the National Gallery of Canada. Such names as Arthur Crisp, Ernest Lawson, and Horatio Walker are already known to us.

Boris Anisfeld is a newcomer to our exhibitions. By birth a Bessarabian, he received his training at the Odessa School of Art and the Imperial Academy of Arts in Petrograd. During his eight years at the Imperial school he was looked upon by academicians as a rebel, for he followed the modern cult of the "fairy tale painters" with which began the Russian renaissance of 1890. He was "discovered" by the Russian impressionist Igor Grabar, and soon afterward Serge de Diaghilev, the impresario, selected some of Anisfeld's paintings for what proved to be the most successful exhibition at Petrograd in 1905 and in 1906 a conspicuous event at the Paris Salon d'Automne. Of this society the painter was elected a Sociétaire. His early work had been landscape, but in Petrograd he turned to stage decoration.



PORTRAIT OF ANTJE HILTON HOOGHKIRK
BY WILLIAM DUNLAP
LENT BY ARTHUR MEEKER

After his setting for the "Marriage of Zobeide" had won instant attention and praise, Diaghilev commissioned him to design for important productions of the Russian Ballet. In this field of design Anisfeld was the forerunner of Léon Bakst and the school of Russian stage decorators. To the conservative the work of the modern Russians seems bizarre. Their art is not literary—they paint with emotion, they love color and design, they take from any available source whatever suits their fancy, they are intensely subjective. Boris Anisfeld disclaims belonging to any school, even the modernist, but asserts that he is independent and expresses himself as naturally as possible. He has exhibited with success in many of Europe's capitals and is represented in almost every important collection in his country. He escaped from Russia a year or two ago and came to New York, where he has since resided.

The Chicago Society of Etchers will admit for the first time in its annual exhibitions a group of block prints by American artists. This Society, with an active membership of 106 and an associate membership of 200, continues to work for the promotion of a wider and more intelligent interest in prints. As

in previous years ten per cent of the dues paid by associate members will be used to purchase prints for presentation to the Print Department of the Institute. These prints will be chosen by a special committee of selection, which will also award the Logan prizes of \$75 and \$25, given annually for prints.

MARCH EXHIBITIONS

IN the Chicago Artists' exhibition the annual prizes were awarded as follows: The Mr. and Mrs. Frank G. Logan medal and prize of \$500 to Frank A. Werner for portrait of Louis H. Sullivan; Mr. and Mrs. Frank G. Logan medal and prize of \$200 to Karl A. Buehr for landscape "Farson's Creek"; Edward B. Butler purchase fund of \$200 to Karl A. Buehr for painting "Wild Rose Inn"; Mrs. Julius Rosenwald purchase fund of \$200 to Charles W. Dahlgreen for landscape "Autumn morning"; Clyde M. Carr prize of \$100 to Charles W. Dahlgreen for painting "Good morning"; Englewood Woman's Club prize of \$50 to Walter Sargent for painting "The somber forest"; Municipal Art League prize of \$100 to Wellington J. Reynolds for portrait, "Mrs. E." The new prizes awarded were: Joseph N. Eisendrath prize of \$200 to Frederic M. Grant for painting "United States Mail"; Mrs. William O. Thompson prize of \$100 to Albert H. Krehbiel for Illinois landscape, "The snow-covered road"; Mrs. John C. Shaffer prize of \$100 to Antoinette B. Hollister for sculpture "The knitter." Honorable Mention was given to Paul

Bartlett for painting "Field flowers" and to Gordon Saint Clair for painting "Song at dusk." The Chicago Popular Prize of \$100 will be awarded to the oil painting which is chosen by the votes of visitors to the exhibition.

The Chicago Society of Miniature Painters exhibits forty-five representative miniatures for the same period as the Chicago Artists' exhibition, February 13—March 30.

In the exhibition of dolls and children's books, which opens the first week in March for a period of about one month, will be dolls from the collections of Mrs. Frank M. Elliott, Mrs. Emma B. Hodge, Mrs. and Miss Stevens, Miss Helen Drake (whose collection was presented to the Children's Department of the museum), Hermann Rosse, and others; paper figurines made by Lilian Whitteker; character dolls by Mme. Marie Perrault. There are dolls of every time and clime, historical examples, humorous diminutives, and novelties of many sorts.

Other March exhibitions, which were not announced in the last BULLETIN, are: books on ornithology lent by the Crerar Library and shown by the Caxton